

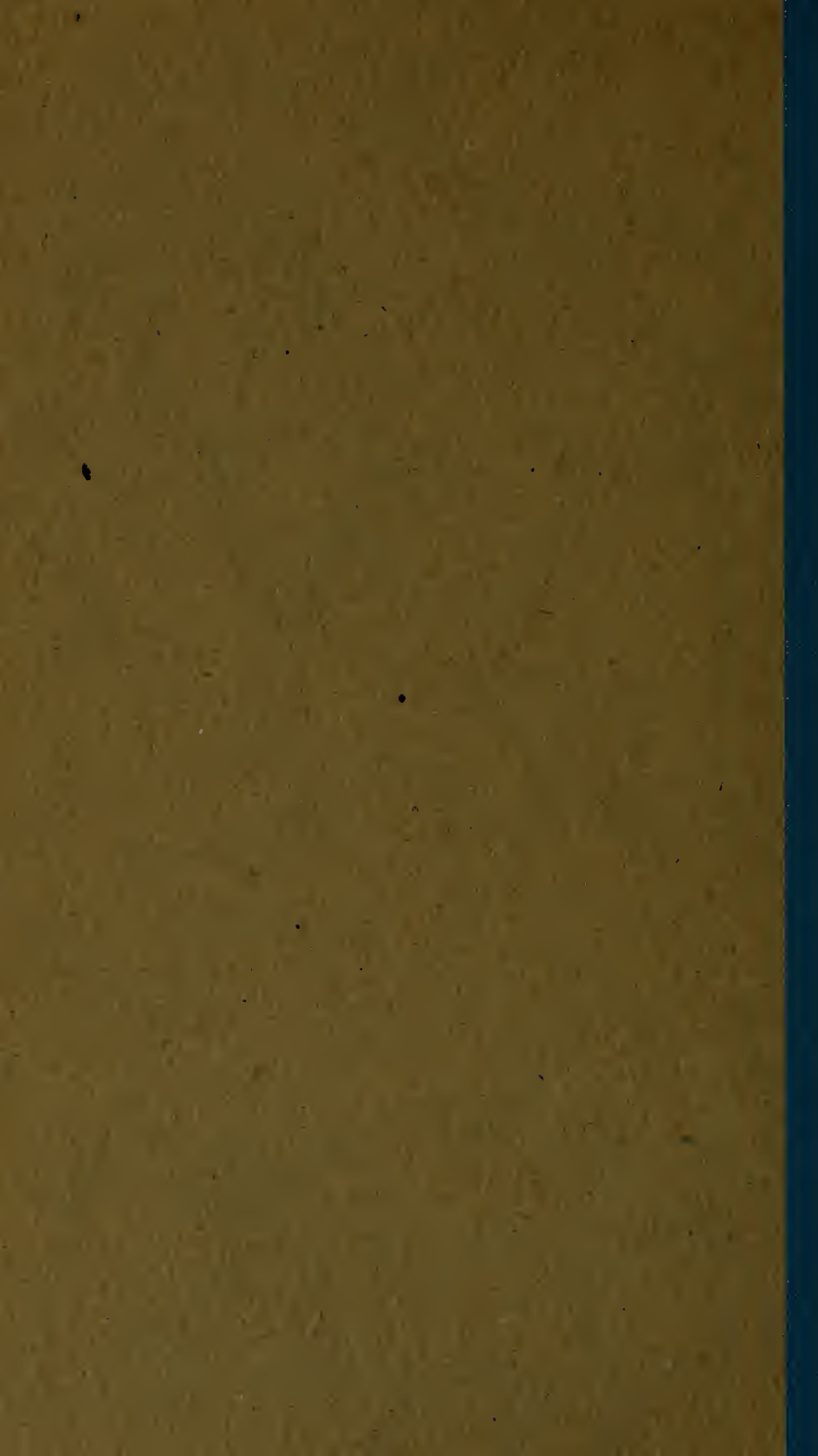
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Junior High School

# **CURRICULUM GUIDE**

## **for**

# **DRAMATICS**



Department of Education  
Edmonton, Alberta  
July, 1958



Junior High School

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# **JUNIOR HIGH SCHOOL CURRICULUM GUIDE FOR DRAMATICS**

## **Introduction**

In the education of all of our students dramatics should provide an opportunity to develop good aesthetic values as well as practical artistic skills. The dramatics course should afford the student an opportunity to acquaint himself with the written drama, portraying life and character, and to observe and participate in group activities. He should develop an interest in some of the areas of dramatics and pursuing these interests in high school should consider them as possibilities for future employment, community theatre work, hobbies or recreation. While working in this fine art the student will find many opportunities to be creative, to develop skill and to work co-operatively. Through participation and understanding of the contribution each member of a producing group makes, he will be equipped to criticize and evaluate drama in many forms and consequently to develop as a discriminating member of an audience.

## **Objectives**

1. To develop the correlation and co-ordination of body and voice.
2. To develop flexibility and control of emotions.
3. To develop the qualities of co-operation, initiative and responsibility through participation in play production.
4. To develop a measure of evaluation of movies, stage plays, and radio and TV plays.
5. To develop an appreciation for plays of higher dramatic and literary value.

## **GENERAL SUGGESTIONS ON THE ORGANIZATION OF THE DRAMATICS PROGRAM**

Dramatics in the Junior High School has been limited to two courses, one to be offered in Grade VII or VIII, the other to be offered in Grade IX. The Grade VII or VIII course is not a prerequisite for the Grade IX course.

Although it is felt that the suggested order of compulsory units will meet with the approval of the majority of teachers, those who wish to alter the order should do so. Although the course has been organized in units to ensure a systematic coverage of content, the understandings and skills acquired in each unit should be continuously utilized and integrated with the work of succeeding units.

The Grade VIII course has been drawn up with three compulsory units and two or three other units to be selected from the list of optional units.

The Grade IX course has four compulsory units, with one or two units to be drawn from the list of optional units.

#### Grade VII or VIII (Compulsory Units)

Pantomime  
Improvisation  
Speech Training

#### Grade IX (Compulsory Units)

Pantomime  
Improvisation  
The Short Scene  
The One-Act Play

#### Optional Units (Grades VII, VIII, or IX)

Radio  
Movies  
Television  
Puppetry  
Skits

It will be noted that the units on pantomime and improvisation appear in both courses. Students taking dramatics the first time would be expected to spend more time on these units, working gradually from simple exercises to more difficult ones. In the second year it is expected that these units will probably be shorter with emphasis put on the more difficult exercises. A Grade IX class in which the students have not taken dramatics would proceed through the first two units in much the same way as a Grade VII or VIII class would; it would be advisable for such a class to include also the unit on Speech Training.

#### REFERENCE LIST

##### Primary Reference:

1. Kaasa and Peacock — **Adventures in Acting.**

##### Secondary References:

1. Adams and Pollock — **Speak Up** (Brett-MacMillan)

This book is useful for the units on Voice and Diction; Enjoying and Presenting Plays, Pantomime, Effective Listening, Radio and Television, Screen Plays, Evaluation Charts.

2. **Dramatic Series** — Queen's Printer, Ottawa, Ontario.

Inexpensive but helpful source material.

#### **Teacher References:**

1. H. Nelms — **Play Production**

A handbook for the backstage worker including casting, stage craft, costumes, make-up, lighting, stage business and acting techniques.

2. Rosenstein, Haydon and Sparrow — **Modern Acting: A Manual.**

A handbook containing theory and exercises of pantomimes and improvisations.

3. Barnes and Sutcliffe — **On Stage Everyone** (Brett-MacMillan)

Contains theory and exercises on acting, stage and lighting, terms, stage movement, as well as a number of scenes and a further list containing numbers of characters.

4. Ommaney — **The Stage and the School** (Harpers)

A handbook containing information on play production (back and front stage), technical terms for stage crew, lighting, sets and costuming, voice production, radio, television and movies.

5. Cornberg and Gebauer — **A Stage Crew Handbook**

A complete handbook on stage craft.

6. Daty and Healy — **Dress the Show**

A complete handbook on costuming.

7. Haines and Cohen — **Make-Up and Costuming**

8. George Merton — **The Hand Puppet** (Thomas Nelson and Sons)

9. George Merton — **The Marionette** (Thomas Nelson and Sons)

10. Adams and Pollock — **Teachers' Manual for 'Speak Up'.**

## PANTOMIME

(Grades VIII and IX)

### I. Purpose

Pantomime involves the creation of a character, situation, or short episode without the use of voice. It is therefore an ideal way to introduce the beginner to a course in dramatics.

### II. Objectives

#### General Objectives

To introduce the student gradually to drama.

To overcome his inhibitions, prejudices, and fear of appearing before an audience.

To teach some of the general techniques of acting.

#### Specific Objectives

To learn to move effectively.

To learn to move in such a way as to portray a character or situation, also moods or emotions.

To develop the imaginative processes required for participating in and enjoying drama.

### III. Procedures

1. Have each member of the class present a very simple pantomime to his classmates. Have the class discuss and evaluate the pantomimes. Try to direct criticism along positive lines and avoid harsh criticism at this stage of development.

#### Suggested exercises:

Have students carry imaginary objects such as pails of water, suitcases, sacks of flour or other items around the room.

2. As the class begins to relax, the exercises should be made slightly more difficult. A very short situation may be acted out. Reasons for actions may be explored. Characterization could be gradually added.

#### Suggested exercises:

A farmer feeding the pigs; setting the table; packing a suitcase.

3. Pantomimes involving more subtle and complex actions may now be tried.

Suggested exercises:

Handling delicate china; smelling a rose; eating apple pie; cutting a finger while slicing fresh bread.

4. As the class becomes more adept at presenting pantomime the exercises should be made more difficult. Students may be allowed to work out their own exercises. The unit should finally blend into the unit on improvisation.

#### IV. **Evaluation**

Evaluation should be constant with a mark assigned to each pantomime presented. Great care should be taken in criticism to help build up confidence. Some points that should be stressed are as follows:

1. The student should concentrate intensely on his pantomime.
2. Strive for realism where it is called for; at the same time imagination must be encouraged.
3. Encourage originality.
4. Encourage students to play to their audience, but do not enforce stereotyped theatrical conventions.

#### **References:**

Rosenstein, Haydon and Sparrow — **Modern Acting** (A Manual)

Ommaney — **The Stage and the School.**

### UNIT TWO

## IMPROVISATION

(Grades VIII and IX)

#### I. **Purpose**

The student, with his background in pantomime is ready now to begin working with other students. He will be afforded opportunity to use his physical accomplishments and to develop and expand his mental abilities in creative expression. In addition the use of the voice mechanism is included as a further area of self-expression. Emphasis will be on developing his imagination and

focusing his attention on the role he is portraying rather than on himself.

## II. Procedures

1. The individual should do a scene, approximately four or five minutes long in which are included all five senses:—e.g. Getting into Sister's Chocolates, Anticipating Christmas Dinner. Have the students criticize—constructively.
2. The students should now pair up. Ask them to find a newspaper headline which can be worked into a scene. This headline must be general, that is, not include names or dates.

The students must not "think-up" lines beforehand to speak in the scene. They must agree in objectives only. Rehearsal is necessary before presenting the scene to the class.

3. A further step is to increase the numbers in a group—possibly four, not more than five—depending on the size of the class.

The teacher now gives them three unrelated objects such as (1) Ash tray, (2) Apple, (3) Blue Danube Waltz. Again the students are to produce a scene centred around these objects. They must rehearse but must not memorize lines. Keep only the objectives in mind. The scene must be complete—having a beginning, middle and an end—lasting for at least five minutes.

### References:

Rosenstein, Haydon and Sparrow—**Modern Acting** (A Manual)

Ommaney—**The Stage and the School.**

## UNIT THREE

# SPEECH TRAINING

(Grades VII and VIII)

## I. Purpose

Effective speech is one of the most important abilities a student can develop. An attempt should be made in this unit to increase the students' understanding and appreciation of the value of good speech. Each student should attempt through training and practice to achieve maximum voice improvement during the drama course.



In addition to voice and diction this unit deals with the related areas of effective listening, oral reading and choral reading.

Speaking is only one half of the communication cycle; listening completes it. Because students spend more time listening than speaking and because appreciation of drama, radio and television requires listening skill, the teacher should try to develop habits of attentive, critical and responsive listening in his students. Moreover, conscious, purposeful listening can contribute much to speech improvement.

The good citizen is effective in speaking and listening. Our democracy depends upon the ability of the average individual to express his own ideas and to listen discriminately to the views of others.

The ability to read well orally is an asset in many professions; it also provides pleasure in leisure time; improves the voice; and deepens the appreciation of good literature and drama.

Choral reading or verse speaking should be an enjoyable group activity resulting in improved speech. The student should gain self-confidence and inspiration from participation with the group.

This unit should be introduced in part and continued throughout the year. The teacher should be aware of the contents and be alert to the students' needs so that references can be made when necessary.

## **II. Objectives**

1. To help the student to understand the speech mechanism and to use his voice to the best advantage.
2. To help the student to recognize the characteristics of effective speech by learning to develop and improve listening techniques.
3. To develop an awareness of the importance of good listening.
4. To help the student to learn to listen accurately with a definite purpose in mind and to evaluate persuasive speaking.
5. To develop the students' ability in interpreting literature with emphasis on dramatic literature and to learn to share this appreciation with others.

### **III. Procedures**

#### **A. Voice and Diction**

1. Have the class list the characteristics of a good speaking voice.
2. Practice exercises to improve posture, breathing, articulation, resonance, volume, pronunciation and phrasing.
3. Discuss the principles of voice variations, pitch, inflection, rate and emphasis.
4. Make recordings of each student's voice at the beginning of the term and throughout the year to realize improvement.
5. Play good speech recordings such as those supplied by the "Allied Artist Series".

#### **B. Effective Listening**

1. Class discussion of "what we listen to" and "why we listen" for motivation and understanding.
  - (a) Do you listen only to that which amuses you?
  - (b) Do you listen carefully most of the time or do you let your mind wander?
  - (c) Do you try to get the main ideas and follow the thought of the speaker or actor?
  - (d) Do you let your feelings concerning the actor or speaker affect your thinking?
  - (e) Do you listen carefully and critically, analyzing the supporting points of the speaker and judging the trustworthiness of what you hear or are you swayed by emotional speakers or unscrupulous advertising?
  - (f) Have you noticed that some football teams "snap" out of a huddle and the play runs smoothly again while other teams constantly have to recheck signals?
  - (g) Do you try to do homework while listening to radio or television at the same time?
  - (h) Do you know students who waste class time by constantly asking for repeated directions?
  - (i) Do you enjoy talking with people who only half listen to you or ask you to repeat what you say?

## 2. Good Listening Habits

- (a) Prepare yourself for listening by being rested, physically comfortable in an alert position and able to see and hear well.
- (b) Eliminate distractions, prejudices and narrow-mindedness.
- (c) Forget worries and problems and concentrate on the presentation.

## C. Oral Reading

### 1. Develop an interest

- (a) Discuss the importance oral reading has in certain professions, in the home, on the radio and in school.
- (b) List the faults of oral readers and have each student decide which are his.
- (c) Decide how training in oral reading improves speech.

### 2. Understand the content

- (a) Have the class select a speech from a play for analysis. Point out the logical or intellectual content, the emotion or feeling expressed and the form or language employed by the writer. This should not be a dissection which destroys enjoyment but a discovery which increases appreciation.
- (b) Have each student read several selections orally during the term.
- (c) We learn to listen for the following purposes: to secure information; to enjoy communication; to improve speech; to increase understanding and appreciation of literature.
- (d) Every person has the democratic right to express his opinions and we show our respect for this principle by listening quietly and courteously, even though we are not in agreement. We laugh at the things that are funny, show our disapproval by silence, and applaud properly at the right time.

#### **D. Communicating Thought and Feeling**

1. Discuss stance, gestures and movement and maintaining eye contact with the listeners.
2. Develop expressiveness by practicing voice qualities such as feebleness, harshness, fear and anger.
3. Develop flexible voices by learning through practice to vary rate, pitch, intensity, duration, inflection and emphasis. Thought and feeling will then be expressed more distinctly.

#### **Choral Reading**

1. Have the class practice reading in unison. Be sure they have a common understanding of the selection first. Attention should be on the control of the voice. Aim for artistic results which involve polish and synchronization of voices.
2. Teach the class to feel the rhythm but do not let them overpower the meaning by insistent rhythm or rhyme.
3. Divide the group into parts, sometimes introducing a solo voice, sometimes building voices to an ensemble climax. However in choral interpretation it is important to secure maximum warmth, feeling and understanding instead of elaborate arrangements of voices which might detract attention away from the literature and its meaning.
4. Discuss the value of listening to the others in the group and to oneself.
5. Have the class learn several selections throughout the term. This should be an enjoyable activity with the group working willingly and enthusiastically as a team.

#### **References:**

Adams and Pollock — **Speak Up**

Adams and Pollock — **Teachers' Manual for 'Speak-Up'**

Barnes and Sutcliffe — **On Stage Everyone.**

# THE SHORT SCENE

(Grade IX)

## I. Purpose

The short scene serves to bridge the gap between improvisation and the one-act play. The student will be working with a scene written by a professional writer, but elaborate preparations can be avoided.

## II. Objectives

1. To develop the student's ability to portray a character for an audience.
2. To develop the ability to work with others in creating a short dramatic production.
3. To develop assurance before an audience.
4. To acquaint the student with some of the aspects of the production of a play.

## III. Procedures

1. A scene of reasonable length should be chosen from some one-act or full-length play. This may be accomplished by reading and discussing in class several good plays which may be chosen by the teacher. The class might then choose scenes to do or one play might be chosen and broken down into scenes which could be presented by different groups.
2. The class is divided into groups large enough to present each scene. A leader may be appointed to act as group director.
3. Alternate periods in which the students work in their groups with periods of rehearsal with the rest of the class looking on and the teacher giving direction. This is especially effective if a large number of students are working on the same scene in different groups.
4. For group rehearsals it is necessary to find several rooms in which the students may make the noise necessary for a good rehearsal. Voice work must be emphasized from the beginning; rehearsals in which the students have to talk in

a low voice or whisper are not very helpful. If vacant classrooms are not available, playrooms, projection rooms, or even washrooms are possible places. School corridors, however, are generally unsatisfactory areas.

5. In developing the scene the general principles of play production should be kept in mind. Characterization, movement, and group co-operation should be emphasized.
6. The final result should be presented to the class with as little costuming and scenery as is felt absolutely necessary. It may be possible to pick out the best scenes for presentation at a School Literary Society meeting.

#### **IV. Evaluation**

A mark should be assigned to each student on group and individual performance basis. Evaluation should consider effort, improvement, and co-operation as well as talent. Careful criticism should be given to each group on the completion of their scene, with emphasis laid on good points and ways in which the scene might have been improved.

#### **References:**

Nelms — **Play Production**

Barnes and Sutcliffe — **On Stage Everyone.**

#### **UNIT FIVE**

### **THE ONE-ACT PLAY**

(Grade IX)

#### **I. Purpose**

This unit should provide the core of the Grade IX dramatics course. However, care must be taken to see that it does not replace the rest of the course. The one-act play should provide the culmination of the Junior High School Dramatics course.

Care should be taken to see that undue pressure is not placed on the student. Students of this age are not of professional calibre and should not be expected to put on a performance before an audience paying to see them and expecting value for their money. School Literary Society Meetings, Home and School Meetings, an invited audience of parents, or a Christmas Concert provide an ideal occasion for the presentation of a Junior High School play.



## II. Objectives

The same objectives apply here as in the short scene. Further, the one-act play will provide opportunities to develop the talent that students may have in areas other than acting e.g. producing, directing, stage craft, etc.

## III. Procedures

1. This unit should consist of the production of a one-act play for an outside audience (where possible).
2. Choosing the play — Great care must be taken to ensure that a good play is chosen. For this reason the choice of the play should not be left up to a committee of students but should be closely supervised by the teacher. This may present an excellent opportunity to introduce several good one-act plays to the class.

Criteria in choosing the play:

- (a) Literary value.
  - (b) Suitability to the grade level.
  - (c) Suitability to the interests of the students in the class.
  - (d) Suitability to the acting ability of the students.
  - (e) Low royalty payments. (Check on this before making a choice.)
3. Rehearsals — It will probably be necessary to hold the bulk of the rehearsals outside of class time. This will provide a valuable extra-curricular activity for the more interested student.
  4. Technical work — This can usually be managed in class time. The class could be divided into committees to handle the various aspects of production. The one-act play will provide an excellent opportunity to teach the various techniques of production such as stage craft, lighting, and make-up which should be introduced at this time.
  5. Production — This should not be too elaborate. A simple but artistic treatment of the play is generally the best, and will not upset school routine in the way that an elaborate production may. Students should do as much of the work in the production as is possible. Care should be taken to find something that suits the interest and ability of each student so that the play may serve a truly educational

purpose for every student. The one-act play should not cause the teacher to give all his time to the best students only.

6. Direction — This will probably be handled by the teacher with the assistance of some of the more mature students. A good director's manual such as **Play Production** by Nelms will prove very helpful.

#### IV. Evaluation

Evaluation should follow a procedure similar to that outlined for the short scene. Care should be taken not to overlook the production crews when high marks are being passed out.

#### References:

Nelms — **Play Production**

Cornberg & Gebauer — **A Stage Crew Handbook**

Kaasa & Peacock — **Adventures In Acting.**

### UNIT SIX

## RADIO (Optional)

#### I. Purpose

The basic purpose of this unit is to give the student an introduction to the functions of radio — one of the greatest means of communication today. Although this unit is not designed to prepare the student for professional radio the fact remains that hundreds of amateurs speak over the air every day and students should be aware of the techniques and characteristics of radio broadcasting.

#### II. Objectives

1. To help the student realize the importance and value of the radio as a medium of communication, culture, education, information and entertainment.
2. To help the student gain a discriminating appreciation of radio programs by learning to listen carefully.

3. Since the radio voice is under intense scrutiny this unit should help the student develop the necessary qualities of good speech. Clear and effective communication is essential.
4. To gain knowledge in producing radio programs.

### **III. Procedures**

#### **A. The importance of radio**

1. To discuss the importance of radio and its influence on the people.
2. Have the students discover the amount of time they spend listening to radio.
3. Discuss the influence of radio on the public; for example, thinking, voting and buying.

#### **B. Radio Station**

1. Arrange for the class to visit a local radio station and have someone there speak to the class on phases of organization and operation.
2. Discuss sound equipment such as turntables, microphones, sound effects, transcription, tape recorders, disc recorders, transmitters and antennae.

#### **C. Dramatization**

1. Have the pupils decide their favorite dramatic radio series by popular vote. Record one of the programs if possible and analyse it in class.
2. In the analysis of radio shows note the following:
  - (a) The "hook" or attention-arresting device at the beginning.
  - (b) Characters and how each is distinguished.
  - (c) Bridges and transitions of time and place.
  - (d) How descriptions are supplied.
  - (e) Sound effects.

#### **D. Commercials**

1. Discuss types and forms of commercials, such as straight-selling, descriptive, multi-voices singing, humorous, conversational and friendly.
2. Have students write commercials and then read them orally to the class. If possible tape these and play them back to the class.

#### **E. Produce a News Report or Interview Program**

1. Teach the students microphone techniques and studio signals.
2. Tape a sample of each student's part and play back for self-analysis.
3. Teach the student how to handle a script in front of a microphone.
4. Develop skills in giving and receiving cues.
5. Produce a radio play
  - (a) Read the script in class for understanding of content.
  - (b) Have the students prepare the script by rehearsing out of regular class periods.
  - (c) Rehearse individual scenes first, then the complete play. Pace the play, time it and then make necessary cuts.
  - (d) Sound effects and music should be used at every script rehearsal.
  - (e) Tape the show and play it back for class analysis.
  - (f) Almost every radio station will consider presenting school broadcasts. Take the tape recording of your school radio play to the station program director and ask him to audition it for broadcast.

#### **References:**

Kaasa and Peacock — **Adventures In Acting**  
(See **A Christmas Carol**)

Adams and Pollock — **Speak Up**

Ommaney — **The Stage and the School.**

## MOVIES (Optional)

### I. Purpose

To appreciate a film for its artistic and literary values as well as its interpretation of the story.

### II. Objectives

1. To realize that good acting is a main attribute of a good movie.
2. To have an understanding of the skills involved in producing a good movie.
3. To develop skill in grasping the message of a film.
4. To develop a critical appreciation of movies as a means of communication.
5. To realize the importance of movies as a financial enterprise throughout the world.
6. To recognize the amount of imagination and skill used by movie pioneers.

### III. Procedure

#### A. Evaluation of Movies

1. A great number of people attend the movies regularly. It is important to use discrimination in the choice of movie and to get value received for money and time expended.
  - (a) Have the students make a simple chart by which films can be judged.
  - (b) Have students read written reviews from magazines such as "Saturday Review" and "Newsweek" and compare their views after seeing the picture.
2. Personalities or appearance are sometimes substituted for good acting. A true artist must subordinate himself and put his best into the characterization of the role he is playing.
  - (a) Have the students compare actors who lose their own identity completely with those who are simply themselves in new situations.

- (b) After viewing a good movie criticize each individual performance. If the acting was not good what compensated for it? Did anything make up for the weak acting?
- 3. The art values of the screen afford a keen pleasure to the viewer as he becomes aware of the work of first-class directors and technicians.
  - (a) Have students discuss the work of five of the best directors.
  - (b) Discuss a movie for its artistic values. Include the work of the cameraman; the blending of shots by the technician who edits the film; the sound expert; the art director; the costume director and the make-up director.

#### B. The Film Industry

- 1. The production of movies has become a big industry.
  - (a) Have the students make reports on the history of the movies.
  - (b) Discuss the various types of movies.
  - (c) List some of the movie pioneers with their contributions to the industry.
  - (d) Discuss the movie industry in Canada:
    - i National Film Board
    - ii Private enterprise — e.g. 'Oedipus Rex' — produced by Tyrone Guthrie.

#### References:

Ommaney — **The Stage and the School**

Adams and Pollock — **Speak Up.**



## TELEVISION (Optional)

### I. Purpose

Since television is becoming increasingly more important as a leisure time activity the purpose of this unit is to guide the student in his evaluation of television programs and to help him understand the influence television has on his life. No attempt should be made to institute an exhaustive study of television production techniques.

### II. Objectives

1. To assist pupils in exercising discretion in the choice of programs.
2. To help pupils improve their observation and listening habits.
3. To make the students more sensitive to good acting and good speech.

### III. Possible Procedures

1. Have students discuss the "Future of TV" as a medium of cultural improvement.
2. Explain the similarities and differences between acting for TV and acting for movies, radio and stage.
3. Have students watch some television programs and evaluate them in class.
4. Visit a local television station.
5. Write a five-minute newscast (current or historical) employing visual materials.
6. Construct or find eight pictures which may be appropriately shown to a television audience to accompany the reading of a poem.
7. Have three students plan and produce a televised interview centred around some school event.
8. Have students write and present a one-minute commercial.

### References:

Ommaney — **The Stage and the School**

Adams and Pollock — **Speak Up.**

## PUPPETRY (Optional)

### I. Purpose

To interest those who may, through physical disabilities or fear, not wish to appear before an audience.

### II. Objectives

Puppetry should aid in developing artistic talents through the modeling of puppets, making scenery, and making and designing costumes. Like pantomime it will help overcome inhibitions and fear of appearing before an audience.

### III. Procedures

1. There are three types of puppets
  - (a) string
  - (b) hand
  - (c) marionette.
2. String puppets — A skein of yarn is cut and shaped into a small person or animal. Colored yarn is used to form a face. A string is fastened to the top and the puppet is operated from above by bobbing it along the floor. A stage may be constructed to hide the operator.
3. Hand puppets — A head is modeled out of papier mâché to fit on the first finger of the hand. A glove is then made for the rest of the hand. This type of puppet may be operated over a screen or from a puppet stage with the opening in the upper half of the stage.
4. Marionettes — This type of puppet is very complicated and should be attempted in the classroom only after careful instruction in the construction and operation.
5. After the type of puppet to be made has been selected the class may be divided into groups in order to select or write plays, model puppets, make the scenery and present a play. Each group should present one play of short duration.
6. The stage can be easily and inexpensively made from a very large cardboard carton.
7. Some of the better puppet plays may be selected for presentation to another class or some small outside audience.

## SKITS (Optional)

### I. Purpose

A skit is a comic sketch having a beginning, climax and conclusion prepared and presented in a short sequence of time enabling the student to utilize and enjoy the benefits of previously learned skills. The quality of writing and acting must measure up to a good standard.

### II. Objectives

1. To recognize skit material in a humorous episode, comic strip, story, play or movie.
2. To develop the ability to see the humorous in day-to-day experiences.
3. To think rapidly and express ideas fluently, in writing, in a somewhat impromptu situation.
4. To give students a brief idea of the difficulties of play writing.
5. To gain poise by presenting a farcical or slapstick situation for the amusement of others.

### III. Procedures

1. Divide the class into groups of three or four and give them two or three situations each — e.g. A fat lady purchasing from a hard-of-hearing clerk. (A brief script should be written by the group, memorized, and satisfactorily paced for presentation to an audience.)
2. Have the class evaluate the skits on the basis of good writing, good acting, and originality of interpretation.

#### References:

George Merton — **The Hand Puppet**

George Merton — **The Marionette.**









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